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CANADIAN FILM INSTITUTE

BULLETIN

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Western Europe is an attractive land for the tourist whether he makes a tour of the cathedrals, the scenic landmarks, the nights sports, or the galleries and museums. For a film enthusiast, it is almost Elysium. In London, Stockholm, Copenhagen, Essen, Frankfurt, Zurich and Paris, Roy Little visited with distinguished leaders in film archives, film society federations, and the British Film Institute. Herewith his observations about the BFI.

The British Film Institute, in some respects a big brother to CFI, is a most impressive operation. Today, with a staff of 104, a budget strengthened by an annual government grant (£68,000 in 1958-59), a group of outstanding officers headed by James Quinn and Stanley Reed, and a membership of 40,000, the BFI can look back over the past 26 years at an ever-growing service to the British public.

National Film Archive

A most important wing of the Institute is the National Film Archive. Under the direction of Curator Ernest Lindgren, the Archive has collected a mass of historical material which includes over 7,000 films (excluding newsreel footage) and 130,000 stills. Much of the Institute's work in encouraging research, critical writing and education would be impossible if not for the solid basis provided by the Archive collections. The British National Film Archive is a most important member of the International Federation of Film Archives. (Our own CFI is a member of this International Federation. Athough a Canadian Film Archive has not yet been founded, the CFI has been collecting material including more than 400,000 feet of film for archive purposes.)

Education Department

The Education Department begins where the Archive leaves off. Its job is to bring films of quality to those who might not otherwise have a chance to see them and by positive education to enlarge the audience for the best in cinema.

(continued next page)

CHILDREN'S FILM MEETING IN TORONTO

Representatives of national organizations and other interested individuals will gather in the Board Room of the Canadian Broadcasting Corporation at 372 Jarvis Street, Toronto on October 26th at 10:00 a.m. to review progress towards the founding of a Canadian Centre of Films for Children.

Among major items to be considered is the visit of Mary Field to Canada next April. Miss Field's tour is a preliminary to the formal establishment of the Canadian Centre.

A progress report on the children's film catalogue which is being prepared by the CFI in association with the Canadian National Commission for UNESCO will be on hand.

This session will provide an opportunity for the representatives to report on the support for the Centre from across the country and to evaluate progress; and to consider a program to lead to the formal establishment of the Centre.

WESTERN TRIP IN NOVEMBER

Charles Topshee, Executive Director of the Institute, and the new Assistant Executive Director, Roy Little, will be visiting in the West during the month of November. Points of call include Port Arthur-Fort William, Winnipeg, Saskatoon, Edmonton, Victoria, Vancouver, Calgary, and Regina.

Mr. Topshee who usually makes an annual trip across Canada welcomes this opportunity to meet with film-users and supporters of the Institute. His trip this year will have a second purpose of meeting with those who are interested in children's films to discover how a Canadian Centre of Films for Children can service the needs of our youngest community.

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Beatrice Trainor, formerly with the British Film Institute and more recently with Imperial Oil Library, has joined the CFI staff as a special consultant to the Information Service. Beatrice will be in Ottawa until her departure for home — Australia

It works through three sub-departments and a film appreciation section: first, it maintains a distribution library of films which would not otherwise be available in Britain; second, it acts as a film booking agency, mainly for film societies; third, it provides lectures and courses usually in collaboration with educational authorities, and advises and trains teachers and youth leaders who want to introduce the study of film into their schools and clubs. The Lecture Service arranges about 500 lectures annually. The most concentrated efforts of the Department are focussed on the annual summer residential school which has featured such distinguished lecturers as Orson Welles, Carl Dreyer and Michael Redgrave. (The CFI maintains a distribution library of 7,000 films — five times the number held by the BFI Distribution Library—and provides a limited booking service; however, it does not provide a lecture service yet.)

Film Appreciation

The Film Appreciation Section of the Education Department is involved in a stimulating programme designed to assist those in schools and youth clubs who are actively promoting film appreciation among the young. Recognizing that young people comprise the largest segment of the movie-going public, this department encourages and aids the development of critical judgment and taste in adolescents with particular reference to film fare in commercial houses. Film excerpts for study, discussion guides, and a monthly evaluation of current movies and television are useful instruments designed by this section of the Institute. Courses given in teacher training colleges represent an advance in this active programme. (Once the Canadian Centre of Films for Children is founded, Canadians can profit immensely by examining the British programme carefully.)

Publications

Perhaps the most widely-known work of the BFI is that of the Publications Department, for among the most respected of the world's English language periodicals on film are **Sight and Sound**, a quarterly journal of critical comment and review, and the **Monthly Film Bulletin**, a most reliable review of all feature films and selected shorts released in Britain. Both publications have been standard works of reference since the early 1930's.

Information Department

Among the least known of the BFI services is that of the Information Department. This department has assembled in its library one of the world's most comprehensive collections of literature on the film — in books, magazines, press clippings, and publicity material. A staff of six handles requests for information that average over 1,000 enquiries monthly. The Information Department can readily provide information on 87,000 films. But more important than the Institute's ability to cope with this stream of enquiries is its ability to provide facilities for research. Despite this admirable achievement, the Information Library faces a problem because of the constantly growing supply of films and a corresponding growth in the demand for information. More staff and funds are required. (Since last October the CFI has had one full-time staff member setting up a comprehensive library of film literature. As members of the CFI know, the Institute already assists film users with their many requests for information. Once the Information Service is well enough established, to operate, an announcement will be made.)

National Film Theatre

Since 1952 the British Film Institute has enjoyed the unique position of operating the first and only national film theatre in the world. All the major classics and a host of minor works of art reach the screen of the National Film Theatre. The importance of this theatre extends — as it should — beyond the provision of a nightly entertainment for an alert audience. The new or rediscovered experiences that the Theatre has offered have provided a stimulus for many practising film-makers; and their influence is constantly seen in current film and television work.

The effect of the National Film Theatre's first seven years has been direct and appreciable. On one hand, the Theatre is helping to increase and develop the audience for the strong specialized cinema movement in Britain. On the other hand, the National Film Theatre — with its faithful membership, its small audience, its facilities for presenting films for single performances and short runs — has opportunities for experimenting which are generally denied to commercial theatres, however enterprising. The experience of the Theatre in trying the reactions of audiences to the new and the strange, the avant-garde and the exotic, has distinctly enlarged the repertoire and the potential of the commercial exhibitors. (The decline in attendance at commercial theatres on the one hand and the increase in interest in non-theatrical films and in the numbers of film enthusiasts as seen in the growth of film councils and film societies suggest that Canada may need a national film theatre. Is it possible that the success of the Vancouver and Stratford Film Festivals may be a first step towards the establishment of a permanent showcase of the best in film?)

RECENT ACQUISITIONS

ANIMATED FAIRY TALES

Designed by Lotte Reiniger
Produced by Primrose Productions
Distributed by Canadian Film Institute

Now available from Canadian Film Institute
Five charming silhouette films by LOTTE REINIGER

"Lotte Reiniger's silhouettes are in the tradition of the Eastern shadow theatre, and retain the decorative ingenuity, the humor and inventiveness of this ancient craft, to which she applies the technical resources of cinema. Only the cinema screen can do justice to her unique and fragile art."

British Film Institute

"Lotte Reiniger's silhouette animation films have a charm of their own unlike anything that has yet been done in film. Life-like and delicate, her characters still can move only in profile, ensuring that much of the romantic make-believe quality of the original fairy stories is retained in the translation into a visual medium."

CECILE STARR, The Saturday Review

10 minutes | Black & White | Sound
Preview n/c | Purchase $50.00 | Rental $3.00

HANSEL AND GRETEL

THE GRASSHOPPER AND THE ANT
—from the fable by La Fontaine
PUSS IN BOOTS
—from an original story by Count Pocci
HANSEL AND GRETEL
—from an original story by the Brothers Grimm
LITTLE CHIMNEY SWEEP
—from an original story by Eric Walter White
THE MAGIC HORSE
—from a story from the Arabian Nights

BFI and CFI

In any comparison between the British Film Institute and its Canadian counterpart, it must be remembered that each organizaion has developed according to the needs of the public each serves. Relatively speaking, physical geography and the climate of public opinion in Britain nurture the BFI. The concentration of 50,000,000 people in a compact area makes possible the Institute's providing services to many people fairly easily. The existence of a large theatrical film industry in Britain creates a need for the Institute's services. As important as these factors are, it is the extent and quality of support that is more vital; and it is here that the Canadian Film Institute suffers most in comparison. In Canada, although there is enthusiastic private endorsation and financial support of the Institute, there is no direct government support. Although there is a strategic body of effective film users, there is not the same public awareness of the value of film as an instrument of instruction, persuasion, education, and as an art. In the United Kingdom, it is not only the tangible support given the BFI by the government on one hand, and the 40,000 members of the Institute on the other that is so admirable; but it is also the recognition given by industry and educational authorities.

BFI Expansion

The British Film Institute has enjoyed a rapid expansion during the past decade. Witness the statistics:

Archive films in preservation -	1948 —	3,500
	1958 —	17,000
Stills Library	1948 —	25,000
	1958 —	130,000
Titles in Distribution Library	1948 —	100
	1958 —	1,168
Films booked by Booking Agency	1948 —	4,948
	1958 —	6,967
Lectures arranged	1948 —	37
	1958 —	476
Sight and Sound distribution	1948 —	2,500
	1958 —	15,000
Membership (including N.F.T.)	1948 —	2,118
	1958 —	40,129

The Canadian Film Institute has been hitting its expansion period more recently. Members who have witnessed the consolidation and expansion of CFI services will undoubtedly share in our optimism that the Institute will prosper as its services continue to improve and expand.

(Some of the above material has been extracted from the BFI publication, **25 Years.**)

ODEON-RANK HAVE DONE IT AGAIN!

The May issue of the Bulletin carried a report on Canada's first High School Forum on the motion picture industry. A panel representing exhibitors, distributors and critics discussed a wide range of stimulating questions with a small but alert high school group in the Odeon Hyland Theatre in Toronto.

Through Dean Walker, we heard that a second Forum had been held in Hamilton. Because of our interest in this unique public service programme, we sought more information from Charles Mason of Rank Film Distributors who was a member of both panels. In his letter, Mr. Mason commented: "As far as the Forum held in Hamilton is concerned, it followed more or less the same pattern as the earlier one in Toronto. That is to say, that the audience was small, but enthusiastic, and surprisingly verbose. The questions from the students never lagged and indeed we had to finally call a halt because the theatre was opening shortly to the public. There is no doubt in my mind that the students that attended both these experimental periods enjoyed their visit and when asked at the conclusion whether they would like to attend another, the answer was an emphatic 'yes'. The discussions covered a very wide range and I think it is safe to say that all the panelists were astonished at the responsible attitude of the students. For instance there were no questions of the type "why don't we see Ricky Nelson in more films?" There was instead requests for explanations of the ramifications of film censorship, etc."

Mr. Mason expresses regret at the relatively poor response in numbers and attributes this to a lack of support from educational authorities, but suggests that the reason for this is failure to communicate the motives of the sponsors to these authorities. However, Mr. Mason comments: "You can be assured that we are interested in continuing".

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PRODUCING EDUCATIONAL TELEVISION

Each 30 mins., b&w, Rental $5.00, Purchase $125
Produced by Indiana University
for
National Educational Television

This is a series of four programs presented in the informal atmosphere of a small television studio. Special reference is made to the manner in which amateur talent may best be handled. This series is designed to be of particular value to any TV station or closed-circuit installation dealing frequently with the educational type of program. Will be useful in courses dealing with production or utilization of mass communication media.

STAGING FOR TELEVISION
TELEVISION LIGHTING
TELEVISION DIRECTING PART I
TELEVISION DIRECTING PART II
Available for preview with view to purchase.

FLAHERTY SEMINAR

The Robert Flaherty Foundation broke with tradition in holding its Fifth Annual Film Seminar at the Santa Barbara campus, University of California instead of its Vermont headquarters. Some things were unchanged. The presence of Mrs. Flaherty, her moving introductions to the Flaherty classics, five of which were screened during the week, and the emphasis on the importance of "non-preconception" in film-making, maintained for the most part, the Brattleboro atmosphere in the Seminar sessions. But, inevitably, other tendencies too, were apparent. The climate was genial throughout, generally sunny, one might say, with cool winds from various production centres, increasing to occasional light blasts from Hollywood and the partisans of functional film.

Sponsored by the University Extension and The Department of Theatre Arts, U. of C., the Seminar had a skilful and witty Moderator in Hugh Gray, Asst. Professor of Theatre Arts at U.C.L.A. and long-time friend of both Frances and Robert Flaherty. Other staff members from University of California were Professor Hans Meyerhoff (Philosophy), Dr. Evelyn Hooker (Psychology), and R. Philip Chamberlin (University Extension) who was in charge of arrangements.

The featured guest, Jean Rouch, Director, Ethnological Institute, Musee de l'Homme, Paris, presented three of his remarkable films, LES FILS DE L'EAU, LES MAITRES FOUS and MOI, UN NOIR, winner of the Prix Louis Delluc. Aeajay Kardar flew from Pakistan to present DAY SHALL DAWN and several members of the Puerto Rican Film Unit were there with recent films and examples of their excellent graphic materials. A Canadian Session featured three films from THE CANDID EYE series (NFB-TV), LES RAQUETTEURS and THE DAYS BEFORE CHRISTMAS were introduced by Michel Brault and Claude Fournier. NFB's BLOOD AND FIRE was presented by Dorothy Macpherson, who represented the C.F.I. and The Canadian Committee on Ethnographic Films. Toronto Film Society maintained its close link with Brattleboro and its high reputation by sending Ted Hall as its delegate. The Canadian films, and the Canadian visitors, were given a remarkable and heartwarming reception, a reflection of the appreciation which so many Canadian film-makers have earned outside our borders. No less evident, among a group bedevilled by the lack of centralized information, was the admiration for Canada's unique distribution system with the Canadian Film Institute as kingpin.

Dorothy Macpherson

CHRISTMAS BOOKINGS

Lists of films available for Christmas Book ings are now being distributed to member libraries and film councils. Orders will be filled on a first come first served basis; however, preference will be given to bookings on a monthly basis.

If you plan to take a block of films during December, order NOW!